DOCUMENT RESUME

ED 398 141 SO 026 723

AUTHOR	Carole, Peter J.
TITLE	Alternative Assessment in Music Education.
PUB DATE	95
NOTE	60p.; Final Report for M.S. in Education, Nova Southeastern University.
PUB TYPE	Dissertations/Theses - Practicum Papers (043) -- Reports - Descriptive (141)
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Evaluation; Grade 4; Intermediate Grades; *Music; *Self Evaluation (Individuals); *Singing; *Skills

ABSTRACT

This project was developed and implemented to help increase knowledge of singing performance by targeted fourth grade students as well as to increase their self assessment abilities. The project also was designed to improve parent/guardian understanding of singing performance. The study was conducted in a southwestern classroom of 26 students. The objectives were for targeted fourth grade students to demonstrate a 20% gain in their knowledge of singing performance as well as 20% gain in their self assessment abilities. The objectives were met by measuring the increase in knowledge gained on pre- and post- assessment surveys of the targeted fourth grade students as well as the parents/guardians of the students. Contains 14 appendixes, which include the surveys, and 23 references. (EH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 398 141

ALTERNATIVE ASSESSMENT IN MUSIC EDUCATION

by

Peter J. Carole

A Final Report submitted to the Faculty of the Fischler Center for the Advancement of Education of Nova Southeastern University in partial fulfillment of the requirements for the degree of Master of Science

The abstract of this report may be placed in the University database system for reference.

December 3, 1995

SO 026 723

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

PETER J. CAROLE

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

- This document has been reproduced as received from the person or organization originating it.
- ☐ Minor changes have been made to improve reproduction quality.
- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

Abstract

Alternative Assessment In Music Education.
Carole, Peter J., 1995. Practicum Report, Nova Southeastern University, Fischler Center for the Advancement of Education.
Descriptors: Assessment/Evaluation/Music/Singing Performance/Skills Assessment/Self Assessment.

This project was developed and implemented to help increase knowledge of singing performance by targeted fourth grade students as well as to increase their self assessment abilities. The project was also designed to improve parent/guardian understanding of singing performance. The objectives for this project were for targeted fourth grade students to demonstrate a 20% gain in their knowledge of singing performance as well as a 20% gain in their self assessment abilities. The objectives were met by measuring the increase in knowledge gained on pre and post assessment surveys of the target fourth grade students as well as the parents/guardians of the targeted fourth grade.

Table of Contents

Title Page.....i

Abstract.....ii

Authorship/Document Release.....iii

Project Verification.....iv

Table of Contents.....v

Chapters

I. Purpose.....1

II. Research and Solution Strategy.....7

III. Method.....13

IV. Results.....17

V. Recommendations.....23

Reference List.....25

Appendixes

Appendix A: Cover Letter For Parent Survey (Pre Assessment).....29

Appendix B: Parent Survey Of Singing Performance Skills (Pre Assessment).....31

Appendix C: Cover Letter For Parent Survey
(Post Assessment).....33

Appendix D: Parent Survey Of Singing Performance Skills
(Post Assessment).....35

Appendix E: Student Survey Of Singing Performance Skills
(Pre Assessment).....37

Appendix F: Student Survey Of Singing Performance Skills
(Post Assessment).....39

Appendix G: Invitation To Parents/Guardians.....41

Appendix H: Student Rubric Of Singing Performance Skills
(Pre Assessment).....43

Appendix I: Student Rubric Of Singing Performance Skills
(Post Assessment).....45

Appendix J: Student Rubric.....47

Appendix K: Assessment Of Singing Performance Knowledge
(Target Fourth Grade).....49

Appendix L: Assessment Of Singing Performance Skills
(Target Fourth Grade).....51

Appendix M: Assessment Of Singing Performance Knowledge
(Parents/Guardians).....53

Appendix N: Songs Used For Rubrics.....55

CHAPTER I

Purpose

Background

The target school district for this study was in a community located in the southwest part of the United States where gaming was the primary source of income. The city had an estimated population of nearly a million inhabitants. The school district in which the project took place was the eleventh largest district in the nation. The student population was 150,000 and included 186 schools: 127 elementary, eight prime six schools, 28 middle schools, 23 senior high schools and six special schools which provided for the physically and mentally handicapped student. There were 9,000 teachers employed by the target district. The school in which the project took place consisted of kindergarten through fifth grade. The school provided instruction to approximately 800 students, primarily from lower socioeconomic levels consisting of various ethnic backgrounds: 45% White, 35% Hispanic, 14% Black, 5% Asian, and 1% Native American Indian. Approximately 600 of the 800 students were enrolled in the free lunch program.

Of the 800 students enrolled, 133 were in kindergarten, 154 were in first grade, 140 were in second grade, 130 were in third grade, 117 were in fourth grade, and 106 were in fifth grade. The staff consisted of one principal, one assistant principal, one full time counselor, forty-four teachers, and a support staff of seventeen.

The target school had a strong academic kindergarten program, including Title I reading and an ESL (English as a Second Language) class. The school provided an early intervention dropout program known as the Horizon Linkage Program. A Reading Improvement Program (RIP) as well as a Drug Awareness Resistance Education (D.A.R.E.) program was in effect. The school had a student council, a drill team, and several performing musical groups. There was also a Safekey program before and after school as well as a Helping You, Helping Me tutorial program at the school.

The author of this study was graduated from a small private college in the eastern part of the United States with a bachelor's degree in music education. The major concentration of study was voice with a minor in piano. The author was then graduated from the Orff Institute - Mozarteum in Salzburg, Austria. The author was certified to teach in four states as well as for the United States Department of Defense Dependant Schools abroad and in the United States territories.

The author taught abroad, lectured on three continents and performed in most of the capitols of Europe. He performed for Pope John Paul II, Princess Vera Romanov of Russia, and former President George Bush, to name a few. Currently, the author teaches vocal music in the target school.

Problem Statement

The target school district had a written curriculum in music for kindergarten through twelfth grade. It was comprehensive in both scope and sequence and included singing, movement, and instrument playing. Assessing student progress in the music program was the responsibility of the individual teacher. In discussions with administrators, the curriculum specialist, and other music teachers, the author determined that singing performance was one of the most important areas of the elementary music curriculum and needed the most assistance with developing forms of assessment. Students should be able to improve their singing performance by understanding what constitutes that skill, being able to evaluate their own performances, and sharing that information with parents/guardians. In order for students to improve their singing performance, they needed good direction from school and home. The traditional grading system presently used did not adequately assess the musical abilities of the students. While this approach takes the least amount of our time as teachers, it cheats those students who really contribute the most to the class (Matheny, 1994).

The target population for this study was a fourth grade class of 26 students. The author provided the target group with formal music instruction for fifty minutes once a week. Previously, all students including the target group were assessed using "S" meaning satisfactory in music unless their behavior was such that it affected the grade. Outstanding achievement received an "E" for excellent while underachievers received an "N" for needs improvement. Students may not have understood what the grades meant in relationship to their musical ability or behavior. Did the students understand whether the grades they were given related to their musical ability, their behavior in class, or a combination of both? In music education, student achievement includes both classroom achievement and performance achievement (Radocy, 1989).

It was the purpose of this practicum to improve singing performance by reducing the discrepancy between what students should know about assessing their singing performance and what they did know. This was done by training the target group of students to assess their singing performance and by increasing the ability of parents to assist with assessing their child's singing performance. This project was the initial step in an on-going assessment project for the target school. Discussions with the target school district music administrator regarding alternate forms of assessment in music have sparked an interest in district wide implementation of this project with possible inclusion into the music curriculum.

Outcome Objectives

Tremendous potential exists for developing a strong database in singing assessment because elementary teachers are continually monitoring their students' progress. However, not enough is being done to document specific techniques and rubrics for accomplishing this assessment (Marzano, Pickering, & McTighe, 1993).

On any given school day, teachers do many things to monitor and evaluate children's learning. While teachers do not necessarily label those things as assessment, those practices should be capitalized upon. Assessment should, whenever possible, build on and extend classroom practices. Teachers need to implement assessment practices that (a) capitalize on the actual work of the students, (b) enhance teacher, student, and parent involvement in evaluation, and (c) meet accountability concerns of the district. If teachers want students to put their full hearts into becoming better learners and more thoughtful people, then their work and effort must be the basis of assessment (Perrone, 1991).

Teachers of young students need to observe good singing on many occasions, not on just one "diagnostic" session. Music teachers know what constitutes good singing. Although interest in assessment is widespread, progress in establishing viable alternatives has been uneven (Perrone, 1991). The author implemented a 12 week program aimed at appropriately and

effectively assessing the singing performance of the fourth grade students. The proposed objectives were:

1. Over a period of 12 weeks, the fourth grade music students will increase their singing performance by 20% as measured by a singing performance pre and post assessment.

2. Over a period of 12 weeks, the fourth grade music students will increase their ability to self assess their singing performance by 20% as measured by a pre and post self assessment.

3. Over a period of 12 weeks the author will work with the administration, the music coordinator, and teacher of the target group to develop and administer singing performance assessments.

4. Over a period of 12 weeks, the parents/guardians of the fourth grade music students will increase their knowledge of how singing performance is assessed by 20% as measured by pre and post parent/guardian surveys.

CHAPTER II

Research and Planned Solution Strategy

Three kinds of musical learning require assessment: skills, concepts, and musical understanding. Skills are usually measured by the teacher's observation in the class as well as in a formal performance (Junda, 1994). These skills may be as basic as keeping the steady beat on a drum or as complicated as playing a difficult melodic passage on an instrument. Accurate performance is easily identified in the studio setting where there is usually one person doing the performing while another assesses (Neibur, 1994). Musicians utilize a very different kind of assessment, that being one that involves access to musical imagery (Armstrong, 1994). Saunders (1989) states that for years, music education researchers have been able to assess the achievement of performance skills by testing single students outside of the general music classroom. In the music classroom, it is more difficult, and various strategies are required.

> We have become aware, both inside and outside the field of measurement, of the need for multiple forms of assessment suited to multiple contexts. We have become especially aware of the need for assessment more closely integrated with and immediately supportive of instruction (Camp, 1990, p.45).

A teacher circulating around the room with a checklist used for grading is an easy alternative to the time consuming activity of listening to solo singing. This method of assessment is also effective with the student who is embarrassed to sing alone or front of the class. Notations can be made on the seating chart, grade book, or class list. If the teacher is not able to hear everyone, they can be heard on another day. Spreading assessment over several days reduces the need for makeup exams and provides extra time for those students struggling to develop their skills. Many song games can also be used to assess individual performance. The teacher can choose several students to solo each time the verse is sung, while the entire class sings the chorus. Class discussion at this point may be particularly valuable. The students may be able to decide on which solos were better than others and why. While determining the qualities required for acceptable standards, the students are developing skills for assessing their own work. Many teachers consider a student's participation in class activities an essential source of assessment (Ornstein, 1994).

Concepts are usually measured by requiring the student to read or write notation. The Harvard Dictionary of Music defines notation as the method used for writing down music (Apel, 1986). Students could also be asked to talk about music or provide movement accompaniment. There are many age-appropriate activities that could be used in a class period.

Written tests, dictations, and work sheets are often associated with conceptual assessment. However, these methods have become cumbersome and time consuming. Paper, pencils, and desks often get in the way of making music. Manipulatives such as rhythm flash cards, musical signs and symbols cards, small hand-held percussion instruments, and even body percussion activities are attractive alternatives (Roe, 1970).

To develop musical understanding in students requires the teacher to engage them in various activities where the elements of music including rhythm, melody, harmony, form, and tone color must be utilized (Alderson, 1979). Many familiar activities can easily be adapted to provide the teacher ample assessment opportunities. Models could be provided as examples for each element (Herman, Aschbacher, & Winters, 1992). Again, flash cards can be utilized to build rhythmic patterns. Various meters can be used as well as changes in dynamics and tempo. Modifications of rhythms and tempi can increase enjoyment as well as difficulty, allowing the teacher to notate advanced understanding. Constants (four beat pattern) can be used to allow the student to hear dynamic changes, observe tempo markings, etc. Students can also "perform" other classmates' rhythm patterns and discuss the components of good and better rhythms. The word perform in common terms means to execute a task or process and to bring it to completion (Wiggins, 1993).

The teacher can roam around the room with a checklist, listening to the students, and assessing their performance. If you are assessing informally, you could clarify the dimensions as a set of questions. For example, when the teacher is assessing rhythmic accuracy to see what kind of help students need to develop mastery of the skill, the criteria for deciding what to work on next could include the following questions: Which students are keeping the steady beat as opposed to accurate rhythm patterns (Herman, Aschbacher, & Winters, 1992).

The National Goals for America's Schools are demanding improved student outcomes (Spady & Marshall, 1991). Major efforts are being made to improve all aspects of curriculum, instruction, assessment, attendance, and accountability.

> Not only do assessment tasks need to be fair, but so do the criteria by which you define excellence. Unrecognized biases can seep into your definitions of traits, your specifications for what kind of performance earns which scalepoint, and your application of those criteria to individual pieces of student work (Herman, Aschbacher, & Winters, 1992, p.78).

Research on talent development outlines three phrases of artistic development. In the early years (ages 6-10), parental involvement is the most important element of musical study. Family participation and a feeling of closeness with each other is vital. Exploring the possibilities is more important than how right or wrong the music sounds (Bloom, 1985). Students are capable of extraordinary work. It is up to the teachers to invent and improve upon the use

of assessment tools in their own classrooms. The misuses and abuses of tests have been documented throughout the country (Goodman, 1982). Philosophers and psychologists have found that a bond exists between the child and the gifted artist (Rao, 1987). Similarities between the adult and the child artist have been explored by Howard Gardner, who describes the early years of youth as "a golden age of creativity, a time when every child sparkles with artistry" (Gardner, 1982). Educator Benjamin Bloom studied concert artists to determine whether achievement was attained because of innate and rare abilities or as the result of special training. The results suggest that the innate abilities or aptitude of children are insufficient without encouragement, education, and training. There is a potential equality for artistry in all children which is developed through intensive musical involvement and training (Bloom, 1985). According to Gordon (1993), appropriate instruction in music at an early age is important to the musical development of the child.

All researchers explored by this author seem to stress the importance of comprehensive and valid assessment practices (Richardson, 1990). As in most subjects, early negative experiences can adversely affect life-long enjoyment of the discipline. It is therefore important that a positive musical performance assessment program be offered at an early age to provide an appropriate foundation for music education. It is the intent of the author to develop such an

assessment program for use by utilizing components of other successful programs found in current research combined with the creative efforts of the target students, parents, and administrators. Through including the suggested musical activities and performance assessments, the author will develop a performance-based assessment system for fourth grade students in an attempt to decrease the discrepancy between what students should know about assessing their singing performance and what they do know. Students who can better assess their own singing performance, working with parents who are able to support this activity, will therefore be able to improve their singing performance.

CHAPTER III

Method

The implementation for this project was scheduled for 12 weeks. During the implementation period, the author used various methods to achieve the goal of improving singing performance by increasing student and parent/guardian ability to assess performance.

WEEK 1

The author met with teachers of the fourth grade students, music coordinator, and administrators to inform them of implementation procedures and other project information. They assisted the author in developing and reviewing materials for the assessment project. These individuals, along with the author were called the singing performance assessment team or SPA team. A timeline was established.

WEEK 2

The author met with the target group of fourth graders for orientation and to explain the goals and objectives of the project. They also completed the student survey of singing performance skills (pre assessment).

The parent/guardian survey of singing performance skills (pre assessment) and cover letter was given to the target group of fourth graders to take home to their parent/guardian. The author met with the SPA team to discuss the results of the survey.

WEEK 3

Parent/guardian surveys were collected. At this time the author began assessment of individual student performances. The author discussed with students their knowledge of assessment as reflected in the surveys. An additional topic for discussion was the results of the parent/guardian survey. Actual singing performance ratings were also discussed. The author met with the SPA team to discuss the results of the survey.

WEEK 4

Assessment techniques were practiced by reviewing a song already in the target student's repertoire ("America"). Each student took the student survey of singing performance skills individually. The author met with the SPA team to discuss the results of the survey.

WEEK 5

The goal for this week was to continue to improve singing performance by working on small group performances. Students reviewed another song from their existing repertoire ("I Love The Mountains") and worked either with one or two

other students on singing performance. The author met with the SPA team to discuss the results.

WEEK 6

The author had individual groups of students perform while a student rubric of singing performance skills was completed for each small group. The author met with the SPA team to discuss the results.

WEEK 7

Students reviewed another song from their existing repertoire ("You're A Grand Old Flag"). At this time the author and the target group of fourth graders discussed how the class could evaluate their fellow classmates' singing performance. Students worked in slightly larger groups consisting of four or five students. The author met with the SPA team to discuss the results.

WEEK 8

The author completed a student rubric of singing performance skills for each group of the students performing. The entire class also filled out a rubric for each group performing. Invitations were sent to parents/guardians for an informational meeting (Appendix G). The author will meet with the SPA team to discuss the results.

WEEK 9

At this time, discussion of the ratings of the class was done. Also

discussion of solo versus choral singing performance was solicited. A different song from the existing repertoire of the target group was reviewed ("The Star Spangled Banner"). The class was divided into two groups. Each group performed for the other. Both groups completed a student rubric for the opposite group. The target students completed the student survey of singing performance skills (post assessment). The parent/guardian survey of singing performance skills (post assessment) and cover letter was given to the target group of fourth graders to take home to their parents/guardians. The author met with the SPA team to discuss the results.

WEEK 10

At this time discussion of the ratings from last week were done. Post assessment for parent/guardian and students were tabulated and analyzed. The author met with the SPA team to discuss the results.

WEEK 11

The author met with the target group of fourth grade students, parents, teachers, and the SPA team to report results of the surveys.

WEEK 12

The author and SPA team met and had an exit meeting. Plans for future implementation and expansion into the curriculum were discussed.

CHAPTER IV

Results

The evaluation tools described in the outcome objectives consisted of a series of surveys and rubrics created by the author, incorporating current research information and used input from the target school district music coordinator and the administrators of the target school. Pre assessment surveys (Appendix B and Appendix E) were utilized to determine information regarding the parent/guardian and fourth grade knowledge of assessment material. Surveys were again used after training (Appendix D and Appendix F) to determine whether or not knowledge was gained by parents/guardians and students. Student rubrics for singing performance skills assessment were utilized during the implementation period to determine improvement in singing performance (Appendix H). Additionally, a post assessment survey was used to determine knowledge acquired and effectiveness of the implementation. Objective one was successfully met when the target group of fourth grade students demonstrated an improvement in their singing performance ability by more than the projected 20%. Specifically, the author evaluated the stated objectives by the following manner: A pre

(Appendix E) and post assessment (Appendix F) survey consisting of ten components of singing performance was completed by the target group of fourth grade students. The target group indicated their response by short answer on the pre and post assessment survey. They also completed a student rubric (Appendix H) jointly with the author during the implementation period. An average of 64% gain in the knowledge of singing performance was measured by pre (Appendix E) and post assessment (Appendix F) surveys dealing with singing performance skills. The pre and post assessment surveys consisted of ten components of singing performance. The target group answered each question and were given credit for the amount of correct information stated. Scoring consisted of 0, 1, or 2. A "0" indicated no knowledge of the answer, "1" indicated little knowledge, and "3" indicated the correct answer. At the end of the project the post assessment survey was given to the target group of fourth graders. The results are as follows:

Assessment of Singing Performance Knowledge*

Student Number	Improvement in singing performance (%)
1	55
2	85
3	75
4	65
5	100
6	45
7	100
8	55

Assessment of Singing Performance Knowledge (continued)

Student Number	Improvement in singing performance (%)
9	30
10	70
11	45
12	65
13	50
14	80
15	65
16	65
17	45
18	85
19	55
20	55
21	50
22	95
23	35
24	80
25	55
26	75

* For complete table see Appendix K

Objective two was successfully met when the target group of fourth grade students demonstrated an increase in knowledge of assessment of their own singing performance. Specifically, the author evaluated the stated objectives by the following manner: The student rubric of singing performance skills pre (Appendix H) and post-assessment (Appendix I) consisted of ten qualities of good singing performance. Each skill was worth up to ten points. Every one of the

students in the target group performed. The student rubric was jointly completed by the author and the student in the target group. The results are as follows:

Assessment of Singing Performance Skills*

Student Number	Improvement in self assessment (%)
1	60
2	2
3	60
4	90
5	65
6	19
7	8
8	90
9	90
10	8
11	90
12	50
13	40
14	2
15	55
16	80
17	0
18	80
19	2
20	55
21	33
22	15
23	19
24	33
25	20
26	80

* For complete table see Appendix L

Objective three was successfully met when the author administered the assessment tools developed through the joint efforts of the teachers of the fourth grade students, the music coordinator, administrators, and the author.

Objective four was successfully met when the parents/guardians of the target group of fourth graders demonstrated an increase in their knowledge of how singing performance is assessed. Specifically, the author evaluated the stated objectives by the following manner: A pre (Appendix B) and post-assessment (Appendix D) survey consisting of ten components of singing performance was completed by the parents/guardians of the target group. Each survey was accompanied by a cover letter (Appendix A and Appendix C). The parent/guardian indicated their response by short answer on the pre and post-assessment survey. They were given credit for the amount of correct information stated. Scoring consisted of 0, 1 or 2. A "0" indicated no knowledge of the answer, "1" indicated little knowledge, and "3" indicated the correct answer. The results are as follows:

Assessment of Singing Performance Knowledge*

Parent Number	Improvement in singing performance knowledge (%)
1	0
2	50
3	20
4	30
5	40
6	30
7	70
8	50
9	25
10	70
11	0
12	50
13	30
14	20
15	10
16	20
17	5
18	30
19	50
20	25
21	55
22	5
23	65
24	40
25	40
26	45

* For complete table see Appendix M

CHAPTER V

Recommendations

As stated in the outcome objectives, one of the desired results was increased knowledge concerning singing performance. The results have far exceeded the expectations of the author and have encouraged him to utilize these assessment tools in the school wide music program. The surveys and rubrics contained in this final report will serve as a resource for all teachers of vocal music, not only those of the fourth grade target group. Additionally, these surveys and rubrics may serve as a starting point for discussions with teachers, administrators, parents, and students in any school as they work together to establish expectations for students of music. Since the development of an effective assessment program is a district wide objective, this document will be provided to district level administrators to assist in their efforts to meet this goal. Also, it will be utilized at the targeted school site for other levels of music instruction. These assessment tools are being considered for recommendation into the assessment process for the fine arts department by the target school administrator.

This report will be available to other music teachers for use as background information to be used in developing course expectations, learning goals and assessment tools.

Finally, a project such as this can generate interest in regular classroom teacher use for assessing student achievement in areas other than music. The author will volunteer his assistance through the Learning Improvement Team in his school to help teachers improve their general assessment techniques. A particularly unique element of this assessment was the involvement of parents working with students and teachers to improve knowledge and performance through collaborative instruction and assessment.

Reference List

Alderson, R. (1979). Complete Handbook of VoiceTraining. New York: Parker Publishing Company, Inc.

Apel, W. (1986). Harvard Dictionary of Music. Massachusetts: The Belknap Press of Harvard University Press.

Armstrong, T. (1994). Multiple Intelligences In The Classroom. Virginia: Association for Supervision and Curriculum Development.

Bloom, B. (1985). Developing Talent in Young People. New York: Ballentine Books.

Camp, R. (1990). Thinking together about portfolios. The Quarterly for the National Writing Project and the Center for the Study of Writing, pp.12-17.

Gardner, H. (1982). Exploring the Mystery of Artistic Creativity. New York: Basic Books.

Goodmen, Y. (1982). Kid watching: an alternative to testing. Reading Teacher, pp. 41-45.

Gordon, E. (1993). Learning Sequences In Music: Skill, Content and Patterns. Chicago: GIA Publications.

Herman, J., Aschbacher, P., & Winters, L. (1992). A Practical Guide to Alternative Assessment. Virginia: Association for Supervision and Curriculum Development.

Juda, M. (1994). Developing readiness for music reading. Music Educators Journal, pp. 37-41.

Marzano, R., Pickering, D., & McTighe, J. (1993). Assessing Student Outcomes. Virginia: Association for Supervision and Curriculum Development.

Matheny, J. (1994). A grading system for secondary music groups. Music Educators Journal, pp. 48-51.

Niebur, L. (1994). Assessment as a class activity. Music Educators Journal, pp. 23-25.

Ornstein, A. (1994). Assessing without testing. Principal, pp. 16-17.

Perróne, V. (1991). Expanding Student Assessment. Virginia: Association for Supervision and Curriculum Development.

Radocy, R. (1989). Evaluating student achievement. Music Educators Journal, pp. 30-35.

Rao, D. (1987). Choral Musical Experience. Illinois: Boosey & Hawkes.

Richardson, C. (1990). Measuring musical giftedness. Music Educators Journal, pp. 40-45.

Roe, P. (1970). Choral Music Education. New Jersey: Prentice Hall, Inc.

Saunders, T. (1989). A supervisor, a problem, a solution. Music Educators Journal, pp. 48-51.

Spady, W., & Marshall, K. (1991). Beyond traditional outcome-based education. Educational Leadership. pp. 67-71.

Taggart, C. (1994). A validity study of Audie: a test of music aptitude for 3- and 4-year-old children. Bulletin of the Council for Research in Music Education, pp. 42-53.

Wiggins, G. (1993). Assessment: authenticity, context, and validity. Phi Delta Kappan, pp. 200-214.

APPENDIXES

APPENDIX A

COVER LETTER FOR PARENT SURVEY

(PRE ASSESSMENT)

APPENDIX A

September 19, 1995

Dear Parent/Guardian,

As the music specialist for Rex Bell Elementary School I feel very strongly that parents have a great deal of influence over children's singing performance at school. I have noticed that parents and students do not always know what constitutes good singing performance. I am doing a project this year through NOVA Southeastern University to help students and parents understand more about what constitutes good singing performance. I would like to enlist your aid in helping with it. The first step is to have you fill out the attached survey concerning what you know about singing performance. Please return this survey by September 26, 1995. If you do not know the answer, just leave it blank. Please remember, this is a survey not a test. During the next few months, I will be sending home an informational newsletter that you can look over to help you know more about singing performance. I will be contacting you personally and offering several evening voluntary sharing activities to help you better understand singing performance.

Sincerely,

Peter J. Carole
Music Specialist

APPENDIX B

PARENT SURVEY OF SINGING PERFORMANCE SKILLS

(PRE ASSESSMENT)

APPENDIX B

PARENT SURVEY

SINGING PERFORMANCE SKILLS

(PRE ASSESSMENT)

1. **What does voice quality mean in singing?**

_____

2. **What is phrasing in singing?**

_____

3. **What is diction in singing?**

_____

4. **What is expression in singing?**

_____

5. **What is rhythm?**

_____

6. **What is tempo?**

_____

7. **What is posture in singing?**

_____

8. **What is memorization in singing?**

_____

9. **What is matching pitch in singing?**

_____

10. **What is accuracy in music?**

_____

APPENDIX C

COVER LETTER FOR PARENT SURVEY

(POST ASSESSMENT)

APPENDIX C

November 10, 1995

Dear Parent or Guardian,

As the music specialist for Rex Bell Elementary School, I would like to thank you for your cooperation and support with my project through NOVA Southeastern University. The students have done very well. Their knowledge about singing performance has improved and I think they had some fun along the way.

Your participation has been extremely appreciated. The information night on Tuesday, November 7th was very helpful and informative to all. I enjoyed meeting and sharing ideas with you. Attached is the final parent survey that I spoke to you about. Please return it next week and remember, this survey is not a test.

Sincerely,

Peter J. Carole
Music Specialist

APPENDIX D

PARENT SURVEY OF SINGING PERFORMANCE SKILLS

(POST ASSESSMENT)

APPENDIX D

PARENT SURVEY

SINGING PERFORMANCE SKILLS

(POST ASSESSMENT)

1. **What does voice quality mean in singing?**

_____

2. **What is phrasing in singing?**

_____

3. **What is diction in singing?**

_____

4. **What is expression in singing?**

_____

5. **What is rhythm?**

_____

6. **What is tempo?**

_____

7. **What is posture in singing?**

_____

8. **What is memorization in singing?**

_____

9. **What is matching pitch in singing?**

_____

10. **What is accuracy in music?**

_____

APPENDIX E

STUDENT SURVEY OF SINGING PERFORMANCE SKILLS

(PRE ASSESSMENT)

APPENDIX E

STUDENT SURVEY

SINGING PERFORMANCE SKILLS

(PRE ASSESSMENT)

1. What does voice quality mean in singing?

_____ 0 1 2

2. What is phrasing in singing?

_____ 0 1 2

3. What is diction in singing?

_____ 0 1 2

4. What is expression in singing?

_____ 0 1 2

5. What is rhythm?

_____ 0 1 2

6. What is tempo?

_____ 0 1 2

7. What is posture in singing?

_____ 0 1 2

8. What is memorization in music?

_____ 0 1 2

9. What is matching pitch in singing?

_____ 0 1 2

10. What is accuracy in music?

_____ 0 1 2

APPENDIX F

STUDENT SURVEY OF SINGING PERFORMANCE SKILLS

(POST ASSESSMENT)

APPENDIX F

STUDENT SURVEY

SINGING PERFORMANCE SKILLS

(POST ASSESSMENT)

1. What does voice quality mean in singing?

_____ **0 1 2**

2. What is phrasing in singing?

_____ **0 1 2**

3. What is diction in singing?

_____ **0 1 2**

4. What is expression in singing?

_____ **0 1 2**

5. What is rhythm?

_____ **0 1 2**

6. What is tempo?

_____ **0 1 2**

7. What is posture in singing?

_____ **0 1 2**

8. What is memorization in music?

_____ **0 1 2**

9. What is matching pitch in singing?

_____ **0 1 2**

10. What is accuracy in music?

_____ **0 1 2**

APPENDIX G

INVITATION TO PARENTS/GUARDIANS

APPENDIX G

November 1, 1995

Dear Parent/Guardian,

We are now in the middle of our singing performance project. Your child is doing beautifully, and I am encouraged by the positive comments I have thus far received about our work.

I would like to invite you to an informational meeting next week, November 7, 1995 from 4:00-5:00 pm. We will meet in the music room here at school. Please bring your child with you and plan on a very interesting and fun-filled meeting. Light refreshments will be served.

Sincerely,

Peter J. Carole
Music Specialist

APPENDIX H

STUDENT RUBRICK OF SINGING PERFORMANCE SKILLS

(PRE ASSESSMENT)

APPENDIX I

STUDENT RUBRIC

SINGING PERFORMANCE SKILLS

(PRE ASSESSMENT)

Student:

_____

Song:

_____

Each skill is worth 10 points - 100 total.

Voice Quality _____

Phrasing _____

Diction _____

Expression _____

Rhythm _____

Tempo _____

Posture _____

Memorization _____

Matching Pitch _____

Accuracy _____

TOTAL _____

APPENDIX I

STUDENT RUBRIC OF SINGING PERFORMANCE SKILLS

(POST ASSESSMENT)

APPENDIX I

STUDENT RUBRIC

SINGING PERFORMANCE SKILLS

(POST ASSESSMENT)

Student:

_____

Song:

_____

Each skill is worth 10 points - 100 total.

Voice Quality _____

Phrasing _____

Diction _____

Expression _____

Rhythm _____

Tempo _____

Posture _____

Memorization _____

Matching Pitch _____

Accuracy _____

TOTAL _____

APPENDIX J

STUDENT RUBRIC

APPENDIX I

STUDENT RUBRIC

SINGING PERFORMANCE SKILLS

Student:

_____

Song:

_____

Each skill is worth 10 points - 100 total.

Voice Quality _____

Phrasing _____

Diction _____

Expression _____

Rhythm _____

Tempo _____

Posture _____

Memorization _____

Matching Pitch _____

Accuracy _____

TOTAL _____

APPENDIX K

ASSESSMENT OF SINGING PERFORMANCE KNOWLEDGE

(TARGET FOURTH GRADE)

APPENDIX K
ASSESSMENT OF SINGING PERFORMANCE KNOWLEDGE
(TARGET FOURTH GRADE)

Student Number	Pre	Post	Improvement (%)
1	10	65	55
2	10	95	85
3	0	75	75
4	35	95	65
5	0	100	100
6	45	90	45
7	0	100	100
8	45	100	55
9	55	85	30
10	30	100	70
11	20	65	45
12	25	90	65
13	10	65	50
14	20	100	80
15	10	75	65
16	20	85	65
17	50	95	45
18	10	95	85
19	20	75	55
20	40	95	55
21	45	95	50
22	5	100	95
23	30	65	35
24	10	90	80
25	35	90	55
26	20	95	75

APPENDIX L

ASSESSMENT OF SINGING PERFORMANCE SKILLS

(TARGET FOURTH GRADE)

APPENDIX L
ASSESSMENT OF SINGING PERFORMANCE SKILLS
(TARGET FOURTH GRADE)

Student Number	Pre	Post	Improvement (%)
1	20	80	60
2	88	90	2
3	20	80	60
4	0	90	90
5	20	85	65
6	71	90	19
7	72	80	8
8	0	90	90
9	0	90	90
10	72	80	8
11	0	90	90
12	40	90	50
13	40	80	40
14	88	90	2
15	25	80	55
16	0	80	80
17	90	90	0
18	0	80	80
19	88	90	2
20	25	80	55
21	57	90	33
22	75	90	15
23	17	90	19
24	57	90	33
25	70	90	20
26	0	80	80

APPENDIX M

ASSESSMENT OF SINGING PERFORMANCE KNOWLEDGE

(PARENTS/GUARDIANS)

APPENDIX M
ASSESSMENT OF SINGING PERFORMANCE KNOWLEDGE (PARENTS/GUARDIANS)

Student Number	Pre	Post	Improvement (%)
1	25	0	0
2	20	70	50
3	35	55	20
4	35	65	30
5	0	40	40
6	45	75	30
7	0	70	70
8	10	60	50
9	65	90	25
10	25	50	25
11	0	0	0
12	0	50	50
13	0	30	30
14	40	60	20
15	80	70	-10
16	40	60	20
17	95	100	5
18	25	55	30
19	0	50	50
20	20	45	25
21	5	60	55
22	65	70	5
32	0	65	65
24	0	40	40
25	20	60	40
26	25	70	45

APPENDIX N

SONGS USED FOR RUBRICS

APPENDIX N

AMERICA

I LOVE THE MOUNTAINS

YOU'RE A GRAND OLD FLAG

THE STAR SPANGLED BANNER